

July 1982

KSOR GUIDE to the arts



Contributors

The tiger above is by illustrator **Irene Brady**. The article on her craft is on page 6. The front cover is by **Gus Wolf**. The art on the inside back cover is by **Lorene Darling**.

KSOR GUIDE to the arts

July 1982

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Contents

From the Director's Desk.....	3
Ronald Kramer explains KSOR's decision to discontinue "A Prairie Home Companion."	
A Purpose Behind Every Illustration	6
Cathy Noah writes of illustrator Irene Brady's children's books and art.	
Peter Britt Music Festival.....	8
The 20th Annual Peter Britt Music Festival takes place August 6 through 21 in Jacksonville.	
Peter Britt Bluegrass Festival.....	10
The Peter Britt Bluegrass and Country Music festival takes place July 23 and 24 in Jacksonville.	
1982 Oregon Coast Music Festival.....	12
The 1982 Oregon Coast Music Festival takes place July 26 through August 1 in Coos Bay.	
KSOR Review.....	15
GUIDE Editor Don McComb reviews author John Irving's fifth novel The Hotel New Hampshire .	
Programs in July.....	17
Prose and Poetry.....	32
The work of Angela Bryant and David Courier is featured.	
OSFA to Present Concerts.....	36
The Oregon Shakespearean Festival presents a series of noon and evening concerts this summer.	
Arts Calendar.....	39

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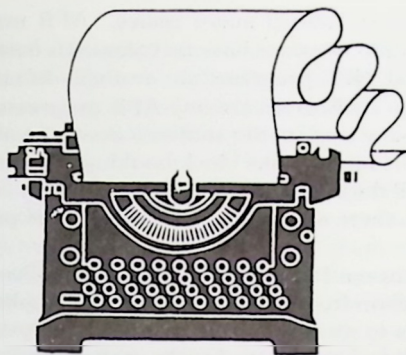
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Goodbye, Lake Wobegon



Listeners to "A Prairie Home Companion" will scan this month's **Guide** in vain looking for the mythical town's inhabitants on KSOR's July schedule. Reluctantly, after much thought and appraisal, we have made a decision which ultimately results in KSOR's losing broadcast rights to "A Prairie Home Companion." And I want all of our members, whether "A Prairie Home Companion" devotees or not, to know why because the implications of this decision are far-reaching.

Since "A Prairie Home Companion" was first offered to public radio stations around the U.S. it has been produced by Minnesota Public Radio (MPR) with major funding supplied by Cargill, a large agricultural products manufacturer, and the National Endowment for the Arts. Originally, the program was supplied to us at no charge. In Spring, 1981 MPR notified us that effective July, 1981 a \$10 per program charge would be assessed. We thought the charge was fair, although we felt MPR could have given us more notice since most stations are on a fiscal year which starts in July. The adjustment had to be made in our 81-82 budget after the budget had been fixed.

This past March we got a real surprise. This time the cost would go to \$20 per program (\$1,040 per year) *plus* KSOR would be required to join a new network, American Public Radio Associates (APR). And to join APR, KSOR would be required to pay an \$850 affiliation fee. While APR has other good programs to offer, none were of sufficient importance to us that KSOR would have paid to join the new network to secure them. Thus, the fee to keep "A Prairie Home Companion" on KSOR would be \$1,890, or nearly a 400 percent increase in cost in fiscal 82-83. We have repeatedly offered to purchase "A Prairie Home Companion" alone, without APR affiliation, but APR refuses to quote such a rate and says that such arrangement is unacceptable.

Cost is, therefore, one consideration in the decision which results in KSOR's ceasing to broadcast "A Prairie Home Companion." But there are other, larger issues which greatly trouble me about APR.

The new network was formed as a wholly-owned subsidiary of Minnesota Public Radio. Besides the president of MPR, the new network's board of directors consists of the station managers of four of public radio's largest stations. They are KUSC, Los Angeles; KQED, San Francisco; WGUC, Cincinnati; and WNYC, New York. They all produce many programs other than "A Prairie Home Companion" and intend to offer these programs only to APR-affiliated stations. So our decision *not* to join the new group means KSOR listeners will not hear other programs beside "A Prairie Home Companion," programs like the "Los Angeles Philharmonic," "New York in Concert," "Santa Fe Chamber Music Festival" and the "Minnesota Orchestra."

So, besides cost, why *did* KSOR choose not to join APR?

APR says it is simply a needed alternative to National Public Radio (NPR). But there are many implications to the structure APR has adopted.

First, NPR is member-owned. Stations across the country control NPR and determine

its approach toward major issues. APR makes a point that it is *not* a membership organization. Stations have no voice in its management.

Second, NPR programs are available to non-members at a specified price. Stations *must* join APR to secure *any* APR programs. If, like KSOR, a station chooses not to join for any reason, the station's access to all APR programs is cut off. Basically, the situation functions like block-booking in the motion picture industry, a matter which has occupied the Justice Department for years.

Third, there are substantial questions of public policy involved in APR's formation. To-wit:

(a) Between 1972 and 1979 four of the five stations which control APR received over \$2.6 million from the Corporation for Public Broadcasting to create major production facilities to strengthen the public radio system nationally. It is questionable whether CPB's intent was to enable the stations to start a new private business with the enhanced operations that resulted.

(b) APR uses the NPR satellite distribution system to deliver its programs and the NPR service is subsidized by CPB and with funds supplied by *all* NPR stations, including KSOR.

(c) APR's owners and the NPR board of directors to some extent interlock. The situation is not unlike a member of the Mutual Radio Network's board of directors assuming a position on the board of the NBC Radio network and retaining the Mutual position at the same time, claiming they were non-competitive since the networks carried different programs. If I owned Mutual stock, I'd be concerned about that. NPR has no stock; it is owned by its member stations. *This station is concerned.*

(d) Some major APR programs, including "A Prairie Home Companion," have in the past received substantial support from the National Endowment for the Arts and other federal sources and NEA support for "A Prairie Home Companion" continues. Should public funds be used to support programs, access to which is restricted to stations which will join a particular network and pay a special fee *to join*? A charge per program may be reasonable. An *affiliation* fee is exclusionary in this context.

Fourth, in communities covered by more than one public radio station APR is allowing only one station, designated as a primary affiliate, access to APR programs. When the primary station waives its first option on a given program secondary or tertiary stations have an opportunity to broadcast it. For example, in Los Angeles, where there are seven NPR member stations many of whom present classical music, only one station will be able to broadcast the Los Angeles Philharmonic concerts. This situation is inherently discriminatory and fails to provide to the listeners of all stations equivalent profit from the services created with the benefit of public funds.

Lastly, comes the most serious issue of all—the effect of APR on NPR and public radio nationally.

In one respect NPR is a bit like the telephone company. The telephone company serves Portland, with a high population density, and makes a nice profit there. It also serves small places like Butte Falls and probably doesn't find that service very lucrative. But as an enterprise with broad responsibilities, it does both.

NPR supplies and will continue to supply large, popular programs like "All Things Considered," "Star Wars," "Saint Paul Sunday Morning" and "Jazz Alive." They are programs which are easier to fund than some others because they are broadly popular. But NPR also supplies minority programming, services to the print handicapped, educational offerings and public affairs coverage that is less "flashy" but very much needed. Now APR comes along and seeks to provide a "high culture" arts program service as an alternative to NPR, using facilities and funds drawn substantially from the public sector. In some cases the APR programs themselves probably wouldn't exist without the prior funds supplied by NEA and other stations like KSOR. KSOR, for

example, has in a small way helped finance "A Prairie Home Companion" by providing funds over the past year which helped shoulder the cost of distributing the program and has provided prominent promotion to the program, all of which helped build "A Prairie Home Companion's" unquestioned success. And KSOR's efforts in this regard are typical of most public radio stations.

Now APR proposes to take the results of these collective efforts by NPR, which operates the satellite system, and by stations like KSOR which have worked hard to build public radio broadly, and assert arbitrary control over the fruits of these efforts.

If APR is successful, NPR will be left carrying responsibility for the less popular "conscience" items in the national programming mix and APR will control the cream of the crop. APR says its structure will be more efficient than NPR's membership-owned approach. Dictatorship is always more efficient than democracy; it isn't necessarily preferable.

In all this there are substantial questions for NPR, CPB, NEA, the FCC and possibly the Justice Department. But there are even larger questions for all of us who believe in the accomplishments the public radio community has collectively achieved since 1970.

And so, regretfully, we say goodbye to Lake Wobegon. "A Prairie Home Companion" is a fine program and we have great respect for its cast and crew. But it now comes at far too high an ethical price for this station.

KSOR will not join American Public Radio as it is presently structured.

Ronald Kramer
Director of Broadcast Activities

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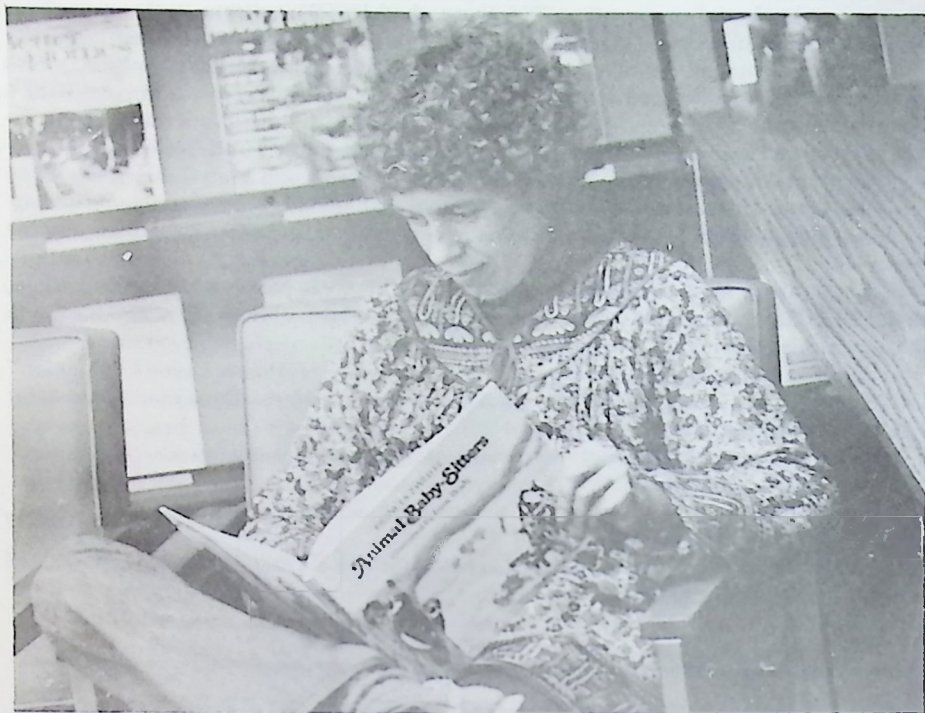
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A Purpose Behind Every Illustration

by Cathy Noah



The life of illustrator-author Irene Brady is a story in itself.

The story takes place in the hills outside Talent, Oregon, where thick forests provide ample privacy and intriguing setting for an artist. Brady lives in an octagon-shaped house she designed and built herself, with the exception of a few architecture lessons from a friend in exchange for some illustrative work.

The house is as creative as the owner, with a one-room downstairs that encompasses the livingroom, kitchen and her office. In the center, a ladder runs up to a one-bedroom loft. Brady's illustrations decorate the

walls, and large windows provide an excellent view of the countryside.

It took her a year to build, but it was something she has always dreamed of doing, she says. She did the wiring and plumbing herself, but had some help on the framework. She's working on a guest house now.

Brady says she moved to her 20-acre plot on Wagner Creek Road largely because of her work.

"I always wanted to live amongst the things I was illustrating," she explains.

For the most part, Brady's work is illustrating animals for

children's books. She has illustrated a total of 13, eight of which she authored herself.

Brady's career started when she began work on **American Horses and Ponies** at age 19. It was published five years later, in 1969, by the Houghton Mifflin Publishing Company.

One of her greatest achievements may be **Wild Mouse**, which she originally wrote and illustrated for Audubon Magazine in November, 1974. Later it was published as a book and received the Children's Science Book Award by the New York Academy of Science.

Other books that have been particularly successful are **Doodlebug**, which won Weekly Reader's Book of the Month award and **Elephants on the Beach** and **Wild Babies**, both of which Audubon offers in its catalog. Brady is currently working on a sequel to **Doodlebug**.

Besides writing and illustrating books, Brady does extensive illustrating for magazines (such as **Ranger Rick**) and tours public schools, lecturing and presenting a slide show on illustrating. She took the slides herself. She's given over 200 presentations, and enjoys every minute of it.

"The receptions I get are tremendous," she says. "Kids are grand."

Brady receives about nine or ten fan letters a month, most of

which praise her for her books, **America's Horses and Ponies** and **Doodlebug**.

In her "spare time" (she says she hasn't had any for the past couple of years) Brady is a photographer, bird watcher and musician (she plays piano and recorder). But none of these "pastimes" are really hobbies, she says.

"There's no division between my hobbies and my work," she says. "I incorporate everything into my work except my music—and someday I might even do that!"

Brady obtains material for her illustrations from watching animals in her backyard, sketching animals at the rehabilitation center near Grants Pass, or oddly enough, bringing home road-kills to sketch their poses.

"Some poses are hard to catch when you're sketching a live animal," she explains simply.

Illustrating is not a good living, Brady admits, but it's worth it. Her gross income last year was \$14,000, combining revenues she received from book and magazine illustrations and lectures. Her greatest income comes from advancements on book illustrations, such as the \$2,500 she received for doing the cover for **Rajpur**.

Brady has a purpose behind every illustration—to "introduce children to the environment in a way that excites them so they want to learn more about it."



They came early, cheerfully lugging heavy picnic baskets, blankets and patio chairs up the soft slope of the hill. Some cradle babies; others gently cradle bottles of vintage wine, saved for the occasion. The atmosphere is festive, the conversations joyful. Laughter and the music of wine glasses in eventful toast rise on the evening breeze. A hush steals across nature's amphitheatre; Jacksonville's Peter Britt Music Festival, as it has done for twenty years, is about to create another warm memory.

Celebrating its twentieth anniversary, the Peter Britt Music Festival brings the region's audiences the finest in classical music. In the garden setting of the pioneer photographer's homesite, Peter Britt concerts range from performances by the 70-piece orchestra, to recitals and mini-concerts. Music Director and Conductor John Trudeau searches throughout the nation each year to bring the finest performers to the historic gold mining town. This year's classical

music program will be held August 6 through 21.

Four orchestral programs, two connoisseur concerts, two family concerts, two recitals, two special programs and a morning concert are available this year to lovers of fine music.

Program I: Featuring Beethoven's Leonore Overture No. 2, Op. 72a; the Waltz Chain from *Der Rosenkavalier*, by Strauss; and Tchaikovsky's Symphony No. 4 in F, Op. 36. (August 6 & 12)

Program II: Featuring Alan James Ball (pianist) in an American premiere performance of Stenhammer's Piano Concerto No. 2 in G, the program includes Overture to Oberton, by Weber; Mozart's Symphony No. 31 in D, K. 297, "Paris"; and Suite from The Firebird (1945 version), by Stravinsky. (August 7 & 13)

Program III: Pianist William Doppmann is featured in a performance of Pinocchio, A Merry Overture, by Toch; Gershwin's Concerto in F; Barber's Adagio for Strings; and Symphony No. 2 in D, Op. 36, by Beethoven. (August 14 & 20)

Program IV: Works to be performed are Handel's concerto No. 3 for Two Horns in F; Mozart's Symphonica Concertante for Oboe, Clarinet, Horn and Bassoon; and Symphony No. 2 in D, Op. 43, by Sibelius. (August 19 & 21)

Connoisseur Concert A: Christiane Edinger is featured violinist in a performance of Haydn's Symphony No. 8 in G, "Le Soir"; Hindemith's Kammermusik No. 4, Op. 36, No. 3 for Violin and Chamber Orchestra; Mozart's Violin Concerto No. 4 in D, K. 218; and Suite: Impressions of Paris, by Ibert. (August 8 & 9)

Connoisseur Concert B: James DePreist is the guest conductor for a performance of Schubert's Symphony No. 5 and Dvorak's Symphony No. 9 (New World). (August 15 & 16)

Specials: On August 10 the Rogue Valley Chorale, with Lynn Sjolund, Conductor, will present a special program. The following week, August 17, John Richards will direct the Portland Civil War Band in another special performance.

All the orchestral concerts, connoisseur concerts and specials begin at 8:30 p.m.

Family Concerts: The family concerts begin at 11 a.m. on Saturday mornings. On August 14 the program will be "How the Orchestra Grew," and on August 21 Dr. Lendon Smith narrates a special program on "Babar the Elephant."

Recitals: The Koshare Trio is featured August 7, and the Rogue Valley Chorale performs August 14. Both recitals begin at 1:30 p.m.

Morning Concert: Violinist Christiane Edinger presents a special morning concert Sunday, August 15, at 11:30 a.m. with a performance of Bach's Brandenburg Concerto No. 2 in F; Mozart's Violin Concerto No. 4 in D and his Symphony No. 31 in D, K. 297 "Paris."

For a free brochure and ticket information contact: **Britt Music Festival, P.O. Box 1124, Medford, Oregon 97501 (503) 773-6077**

July 23 & 24

The Peter Britt Bluegrass & Country Music Festival

A few years ago the Peter Britt Music Festival added to its repertoire by producing a Bluegrass & Country Music Festival and a Jazz Festival. This article provides information on the Bluegrass and Country Music Festival, to be held July 23 & 24.

Friday, July 23, at 6:30 p.m., headliners Berline, Crary & Hickman will be on stage to add their mark of excellence to the Peter Britt Bluegrass & Country Music Festival. Fiddler Byron Berline first tucked the instrument under his chin when he was five years old, and he's grown up to this talent rubbing shoulders with the greatest names in country music.

Dan Crary is a virtuoso on the flatpick guitar who says, "Flat-picking is one of the most powerful and versatile approaches to the guitar." He'll probably earn the nickname "Doc" as his fame grows, because he holds a PhD in speech-communications.

John Hickman is one of the hottest studio musicians around. Fellow musician Dan Crary describes his style as "powerful and precise. He thinks, walks, eats and lives banjo." Hickman began his banjo playing at 15, inspired

by a radio jamboree. He's since played with the likes of Doc Watson, John McKuen (of the Nitty Gritty Dirt Band), as part of The Dixie Gentlemen, and in The Sonney Mountain Boys. In addition to his albums, he's done soundtracks for Walt Disney and Warner Brothers and television shows: The Dukes of Hazzard and WKRP in Cincinnati.

Joining Berline, Crary & Hickman for the July 23 program will be The Bluegrass Band, Cathy Fink, and Good Ol' Persons. The Bluegrass Band includes Butch Robins, Blaine Sprouse, Alan O'Bryant, David Sebring and Ed Dye. They perform, in the words of Butch Robins, music that "contains the history and sentiment of one of our oldest regional cultures; it is a powerful expression of the resilience and integrity of a strong people." They are supported by the Heritage Corporation of Radford, Virginia, which exists to aid the development of major folk artists in the United States.

Cathy Fink has been called "The Banjo Woman," though to do so limits the incredible versatility of this fine artist. Equally comfortable with country, old-

timey, bluegrass, swing or early jazz. Fink plays banjo, fiddle, guitar and other instruments.

The Good Ol' Persons are an acoustic country group that have been together in the San Francisco Bay Area since 1975. The group features Kathy Kallick on guitar, Paul Shelasky on fiddle, Bethany Raine on bass, Sally Van Meter on dobro and banjo, and John Reischman on mandolin.

Saturday, July 24, at 6:30 p.m., the Peter Britt grounds will resound with the music of David Grisman, Good 'n Country, Reel Union and Vivian & Phil Williams.

A product of the Northeast, David Grisman first took to the mandolin at the age of 16. Now living in Mill Valley, Grisman at 34 has gone far beyond the normal confines of mandolin music, and far beyond the constraints of musical genre. When critics speak of him as a composer, the word innovator is never far behind. His music has been described as a mixture of "the sweet jazz of Django Reinhardt, the ecstatic bebop of Charlie Parker, and the blues-flavored bluegrass of Bill Monroe."

Good 'n Country has been performing traditional bluegrass throughout the Pacific Northwest since 1973. They also play creative adaptations of material from Jerry Lee Lewis and country artists of the 40's, 50's, and 60's. The group features George Relles on banjo, Steve Reischman on

guitar, Sue Huerell at bass, Bill Gunnip on dobro and John Huerell at the mandolin.

Taking their name from a well-known Irish reel, Reel Union is a band of musicians from Ireland, Northern Ireland and England that count 18 albums, individually and collectively, among them. Noted for compelling singing, powerful instrumentals and carefully crafted original tunes, their repertoire ranges from epic ballads and Gaelic songs to jaunty jigs, reels, hornpipes and flings of the celtic dance floor.

The group is composed of Dolores Keane, flute and vocals; John Faulkner, fiddle, guitar, bouzouki and hurdy-gurdy; Sean Keane, flute, whistle and vocals; Eamonn Curran, Irish pipes; and Martin O'Conner, two-row button accordion. (Curran and O'Connor have both performed with Boys of the Lough, traditional Irish group that appeared in southern Oregon last winter.)

Vivian & Phil Williams are a couple of down-home folks with some very uptown talent for performing country music. Vivian is a three-time Washington State Champion Fiddler and three-time winner of the Women's Division of the National Old Time Fiddler's Contest. Phil accompanies her on bluegrass guitar, and they both play each other's instruments. Vivian & Phil Williams appeared in the Ashland performance of A Prairie Home Companion.

1982 OREGON COAST MUSIC FESTIVAL & HAYDN CELEBRATION

This year's Oregon Coast Music Festival, July 26 through August 1 in Coos Bay, features an exciting array of music, including chamber music, music for solo voice and guitar, jazz, concert band, as well as symphonic music.

Formerly known as The Haydn Festival, the festival has been expanded under the direction of Gary McLaughlin, Musical Director, to include a more varied schedule of events, featuring choral music and recitals.

Although the festival includes a special anniversary concert celebrating the 250th anniversary of Haydn's birth, McLaughlin says in the future the festival will highlight the works of other composers.

McLaughlin succeeds former

Musical Director Charles Haydn, who now heads a Haydn festival in Bend. In addition to serving as Musical Director of the Musical Enrichment Association, McLaughlin also conducts the South Coast Symphonietta, which is co-sponsored by Southwest Oregon Community College.

Last year he served as Concert Master for the Haydn Festival, and before moving to the south coast, he was an Assistant Professor of Music at Lewis and Clark College.

McLaughlin says the expansion of the festival was based on input from the community to have a more varied festival with more appeal to the general public. Since its inception in 1979, McLaughlin says the festival has built upon its continuing success.



The festival begins Monday, July 26, at 8 p.m. with a dramatic presentation of European Renaissance music performed by the 20-member Festival Chorale, under the direction of Chris Rosman.

Tuesday, July 27, at 8 p.m., A Seacoast Odyssey features an evening of photographic, musical and dance images of the coast and the sea. Mountain Visions presents a multi-image program produced by Gary Grimm and Katy Flanagan.

The Oregon Puppet Opera Company presents its production of Mozart's **The Magic Flute** Wednesday, July 28, and Saturday, July 31, at 10 a.m. at the On Broadway Theatre. Also Wednesday evening, at 8 p.m., the festival features the extraordinary talents of classical guitarist Ian Mitchell and soprano

Brunetta Mazzolini in a performance of music from the eighteenth to the twentieth century.

Mazzolini has appeared with the opera companies of Seattle, Portland and Vancouver, B.C., and has been guest soloist with the symphony orchestras of San Francisco, Seattle and Detroit. She currently teaches voice at Lewis and Clark College.

Ian Mitchell's repertoire encompasses a wide variety of musical periods and styles. He is head of the guitar program at Lewis and Clark College.

The David Friesen Ensemble presents a special evening of musical storytelling and mood exploration Thursday, July 29, at 8 p.m., at the Pony Village Motor Lodge. Jazz bassist Friesen, guitarist John Sow Stowell, and violinist Paul Patterson have

received rave reviews for their recent concerts in the western United States.

A Garden Concert featuring mostly woodwind ensemble music is presented Friday, July 30, at 12:15 p.m. in the exquisite Estate Gardens at Shore Acres State Park, which overlooks some of the most spectacular scenery on the entire Oregon coast.



A major highlight of the festival, A Gala Evening of Chamber Music, brings together strings, winds, and piano for a delightful and varied musical performance Friday, July 30, at 8 p.m. at Marshfield High School. Guest pianist Victor Steinhardt joins the festival Quartet in a performance of Piano Quintet in E-Flat Major, by Robert Schumann.

Mr. Steinhardt has performed throughout the western United States as a concerto soloist, recitalist and chamber music player. His recordings of ragtime piano music have received critical acclaim. He is currently on the music faculty at the University of Oregon.

The 45-member Bay Area Concert Band presents a free program of classical and light classical music Saturday, July 31, at 12:30 p.m. in Mingus Park. At 2:30 p.m., the Emmy Award Winning film **From Mao to Mozart** is shown at the Egyptian Theatre.

Also on Saturday, the Festival Orchestra under the direction of Gary McLaughlin performs an all-Haydn program in honor of the 250th anniversary of the composer's birth. The concert begins at 8 p.m. at Marshfield High School and features the Piano Concerto in D Major, with Victor Steinhardt, soloist, and the Symphony No. 44 "Traver." A birthday party honoring "Papa" Haydn precedes the concert at 7 p.m.

The 1982 Oregon Coast Musical Festival concludes Sunday, August 1, with a Family Concert that showcases the Festival Orchestra in a diverse program of music featuring the works of Corelli, Rossini, Vaughan-Williams, Stravinsky, Strauss and Gershwin. The free symphonic concert begins at 2 p.m. in Mingus Park.

All in all, the festival proves to be one of the most enticing and varied festival weeks set on the beautiful Oregon coast.

For more information and ticket reservations contact: **Bay Area Chamber of Commerce, P.O. Box 210, Coos Bay, OR 97420; (503) 269-0215.**

THE HOTEL NEW HAMPSHIRE
JOHN IRVING
DUTTON PUBLISHING CO.

Sorrow Floats at the Hotel New Hampshire

by Don McComb

John Irving's fifth novel, **The Hotel New Hampshire**, has done well with both critics and consumers since its release last fall. The novel follows Irving's 1978 best-seller, **Life According to Garp**, which is scheduled to be released soon as a movie, starring Robin Williams.

The Hotel New Hampshire is a bizarre blend of violence, hope and humor. It proves that John Irving has staying power as a contemporary author, and that readers still hunger for imaginative literature, outside of the realm of science fiction.

The Hotel New Hampshire is the story of a New England family headed by Win and Mary Berry, and their children: "Frank, the oldest; Franny, the loudest, John, the next; and Lilly and Egg, the youngest." But mostly, it is the story of a boy and his bear, a boy and his dog, and a boy and his sister.

Win Berry, the father, is the boy with the bear. When he buys an aging, motorcycle-riding circus bear called State o' Maine from Freud, a Viennese Jew who returns to Austria during the occupation, we get our first indication that Win Berry has no intention of living in the real world. The point is confirmed when Win buys the old girl's school in his hometown of Dairy, and converts it into the first Hotel New Hampshire.

When his wife Mary dies in a plane crash, Win loses his anchor on reality and moves the family to Vienna where they live with Freud in what becomes the second Hotel New Hampshire, complete with prostitutes on the second floor, terrorists on the fourth floor, and of course, another bear.

Frank, the oldest son, is the boy with the dog. The dog is Sorrow, the family's flatulent Labrador who has more lives than a cat. When Sorrow is put to sleep for his bad habits, Frank takes up taxidermy to revive the pet as a Christmas present. The surprise reincarnation of the animal causes several extremely frightening occasions for various family members and guests. Sorrow is destined to stay with this family for as Irving titles Chapter 8, "Sorrow Floats."

But like **Garp**, the overriding theme of **The Hotel New Hampshire** is that of hope. "Life is a cruise where no one is allowed to be depressed or unhappy," says Iowa Bob, Win Berry's father. John, the narrative voice of the novel, and his sister Franny are the carriers of the theme of optimism—the story of a boy and his sister.

As in reality, the bizarre seems normal when you live it, and the Berrys are a very bizarre family. As Irving states, "In a family even exaggeration makes perfect sense."

The relationship of John, the caretaker of the family, and Franny, the surrogate mother, develops through a mutual desire to preserve their sanity. Their insight to the rest of the family and characters merely serves as Irving's mouthpiece for social com-

ment. Throughout the book, while *sorrow floats*, John and Franny constantly remind each other to "keep passing the open window."

The family leaves Vienna and moves to New York where Win Berry, who is blind from an accident, tells the others over Easter dinner, "A dream is a disguised fulfillment of a suppressed wish." His wish is to buy Arbutnot-by-the-sea, a resort where he first met Freud, State o' Maine and his wife Mary.

Win Berry gets his wish, and the third Hotel New Hampshire is born. But just as odd as its predecessors, the third Hotel New Hampshire serves more as a rape counseling center than a hotel—a fact that John and the others keep well hidden from their father.

In the end, optimism prevails for Win Berry, who has his hotel; for Frank, who is a successful agent; for John, who marries a bear; and for Franny, who is a beautiful actress. But *sorrow floats* for Lilly, who is a famous author. Unlike the others, she dares to live too close to the real world, and finally can no longer "pass the open window."

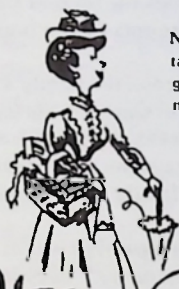
If there is a flaw in Irving's craft, it is that his work seems a bit familiar. Both **Garp** and **The Hotel New Hampshire** feature characters who grow up at a New England prep school. In **Garp**, the son of the school nurse marries the daughter of the wrestling coach. In **Hotel New Hampshire**, the son of the football coach marries the daughter of the retired history prof.

Portions of both novels take place in Vienna. In fact, an excerpt from **Garp** titled *The Pension Grillparzer* tells the story of a man who takes his family to Vienna to work in a circus with a unicycle-riding bear. And the plot of Irving's first novel, **Setting the Bears Free**, revolves around a plan to set free the animals in the Vienna zoo.

Yet, despite the redundancies, Irving does a slick job of weaving an intricate plot around an eccentric cast of characters, plugging in numerous clues that foreshadow future developments.

Irving has captured the stuff that is imaginative literature at its best. **The Hotel New Hampshire** is non-stop reading.

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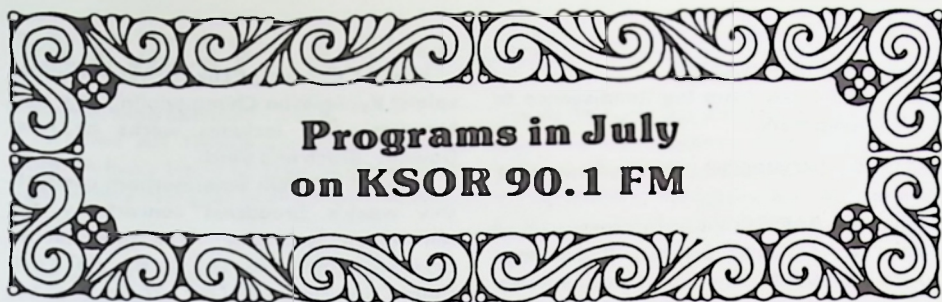


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(* by a name indicates a composer's birthday)

SUNDAY SUNDAY SUNDAY

7 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition."

9:30 am Saint Paul Sunday Morning

The Saint Paul Chamber Orchestra and an outstanding roster of guest artists are featured in this series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations with series host and conductor Bill McGloughlin, and guests.

July 4 A special Fourth of July features showcases an all-American program for wind band performed by the University of Minnesota Wind Ensemble.

July 11 The Aspen Wind Quintet and the Chester String Quartet perform Wind Quintet by Carl Nielsen; 6 Bagatelles by Gyrogy Ligeti; and Haydn's String Quartet in G Minor, Op. 74, No. 3.

July 18 Pianist Sontraud Speidel and harpsichordist Layton James perform an all-Bach program, including Fantasy and Fugue in A Minor; Aria Variata No. 2; Minuet from Partita No. 1; French Suite No. 3; Italian Concerto; and Partita No. 1 in B-Flat Major.

July 25 The Saint Paul Chamber Orchestra performs Symphony No. 3 ("The Camp Meeting") by Charles Ives; Bartok's Divertimento for Strings; and Variaciones Concertante by Alberto Ginastera.

11 am The Sunday Show A weekly program devoted to all aspects of the arts. The unique eclectic format includes arts news, criticism, commentary, interviews, documentaries, and performances, often transmitted live from locations across the country and around the world.

July 4 A month-long tribute to the American West begins with live coverage of the Smithsonian Institution's Festival of American Folklife in Washington, D.C. Features include a celebration of Oklahoma's 75th anniversary with western swing music, and fiddle and string band sessions. And in a concert from Dallas, soprano Joan Morris and pianist William Bolcom perform 19th century parlour songs.

July 11 The Amherst Saxophone Quartet and The New England Ragtime Ensemble are among those featured performing ragtime -- the popular, syncopated musical style that swept the country at the turn of the century.

July 18 Woodie Guthrie's "Dustbowl" lyrics blend with a collection of traditional cowboy ballads as the program takes a retrospective look at the artistic climate during the Great Depression.

July 25 This program explores art and cultural centers in the West, including Colorado's 100-year-old Central City Opera House and Santa Fe, New Mexico, a modern-day artistic mecca.

Editor's note: Programs listed in the GUIDE are subject to change because of possible scheduling of special programs. If you have any questions regarding the program schedule call (503) 482-6301.

4 pm Siskiyou Music Hall

Classical music from the Renaissance to the Contemporary.

July 4 THOMPSON: The Testament of Freedom

July 11 BARBER: Violin Concerto

July 18 TARTINI: "Devil's Trill" Sonata

July 25 VERDI: The Four Seasons (from "I Vespri Siciliani")

6:30 pm All Things Considered

The weekend version of the daily news magazine.

7:30 pm Milwaukee Symphony Music
Director Lukas Foss leads the Milwaukee Symphony Orchestra in a season of broadcast concerts from the Orchestra's home in Uihlein Hall of the Milwaukee Performing Arts Center. Broadcasts are made possible Milwaukee Business and Industry through the auspices of the Metropolitan Milwaukee Association of Commerce.

July 4 This broadcast performance by the Milwaukee Symphony features Lukas Foss as both conductor and piano soloist in a program that includes Prelude and Fugue in E-Flat by Bach-Schoenberg; Clavier Concerto No. 1 in D, BWV 1052, by Bach; and Symphony No. 1 in C Minor, Op. 68, by Brahms.

July 11 Conductor Lukas Foss welcomes soloist Kyung-Wha Chung (violin), in a performance that includes works by Ives, Dow:ey, Bruch and Verdi.

July 18 Kenneth Schermerhorn conducts this week's broadcast concert by the Milwaukee Symphony. The program includes Symphony No. 3 by Harris; Violin and Cello Concerto in A, Op. 102, by Brahms; and Symphony No. 2 in D, Op. 36, by Beethoven.

July 25 Conductor Lukas Foss welcomes the Wisconsin Conservatory Symphony Chorus and guitarist Ernest Bitti, in a program that includes Sensemaya by Revueltas; Fantasia para un Gentilhombre by Rodrigo; El Amor Brujo Suite by Falla and Chorus No. 10 by Villa-Lobos.

9:30 pm Ken Nordine's Word Jazz

Ken Nordine is host, talent and creator of this weekly free form audio romp through words, sounds, music and poetry.

10 pm Weekend Jazz

Everything — swing, straight-ahead, free bebop — you name it. Your Sunday night host is Zachari Brown.

2 am Sign-Off

**Music Director
Lukas Foss
conducts the
Milwaukee
Symphony
Orchestra
Sunday
at 7:30 p.m.**



MONDAY MONDAY MONDAY

6 am Morning Edition

Just like **All Things Considered**, only more. A lively blend of news, features and commentary that gets you up, and gets you informed.

7 am Ante Meridian

Your Monday host is Tom Olbrich.

9:45 am European Profiles

10 am - 2 pm First Concert

Your host is John Baxter.

July 5 ROUSSEL: Symphony no. 3 in G Minor, Op. 42

July 12 ELGAR: Serenade for Strings in E Minor, Op. 20

July 19 BRUCH: Violin Concerto in G Minor

July 26 SCHUBERT: Sonata in A Minor, Op. 143

12 n KSOR News

Featuring "In the Public Interest," Calendar of the Arts and Air Quality Report.

2 pm July 5 SPECIAL — Music of the Netherlands This two-hour special musical-documentary celebrates 200 years of friendship between the United States and the Netherlands.

2 pm Netherlands Concert Hall

This series features performances by the renowned Amsterdam Concertgebouw and Rotterdam Philharmonic Orchestras performing major works of the symphonic repertoire, enlivened by a few enjoyable rarities of Dutch Composition.

July 12 Bernard Haitink conducts the Amsterdam Concertgebouw Orchestra in a program that features works by Berlioz, Elgar, Tristan Keuris and Mozart.

July 19 David Zinman conducts the Rotterdam Philharmonic Orchestra in a performance that features works by Mozart, Haydn, Debussy, Brahms and Bartok.

July 19 David Zinman conducts the Rotterdam Philharmonic Orchestra in a performance that features works by Mozart, Haydn, Debussy, Brahms and Bartok.

July 26 Colin Davis conducts the Amsterdam Concertgebouw Orchestra in a program that includes Tragic Overture, Op. 81, by Brahms; Symphony No. 99 in E-Flat, by Haydn; and Symphony No. 1 in E, Op. 39, by Sibelius.

4 pm NPR Journal

Some programs provide in-depth analysis of breaking news stories. Others are sound portraits and profiles of prominent figures in music, literature, politics and the arts.

4:30 pm Spider's Web

Stories of adventure for children and adults.

5 pm All Things Considered

Susan Stamberg and Sanford Ungar co-host this award-winning news magazine.

6:30 pm Siskiyou Music Hall

July 5 ROCHBERG: String Quintet (1975)

July 12 VIVALDI: Violin Concerto No. 2 in G Minor

July 19 VAUGHAN WILLIAMS: Partita for Double String Orchestra

July 26 TCAHIKOVSKY: Piano Concerto No. 1

Beginning July 12 Netherlands Concert Hall

*A series of performances by the renowned
Amsterdam Concertgebouw and Rotter-
dam Philharmonic Orchestras*

**Monday
at 2 p.m.**

Sunday

- 7:00 Ante Meridian**
9:30 St. Paul Sunday Morning
11:00 Sunday Show
4:00 Siskiyou Music Hall
6:30 All Things Considered
7:30 Milwaukee Symphony
9:30 Ken Nordine's Word Jazz
10:00 Weekend Jazz

Programs and Sp



The Hitch-Hiker's Guide to the Galaxy

A satirical send-up of mankind's foibles. This 12-part series follows the adventures of the last surviving earthling who is plucked away seconds before earth is demolished to make way for an intergalactic freeway.

Monday at 9 p.m.

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 July 12
 Tuesday
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 July 5, a
The
 returns
 series,
 features
 Ulysses
The E
 schedule

Monday

- 6:00 Morning Edition**
7:00 Ante Meridian
9:45 European Profiles
10:00 First Concert
12:00 KSOR News
2:00 Netherlands Concert Hall
4:00 NPR Journal
4:30 Spider's Web
5:00 All Things Considered
6:30 Siskiyou Music Hall
9:00 Hitch-Hiker's Guide
9:30 Sherlock Holmes
10:00 The Blues

Tuesday

- 6:00 Morning Edition**
7:00 Ante Meridian
9:45 900 Seconds
10:00 First Concert
12:00 KSOR News
2:00 Wisconsin Chamber Music
4:00 NPR Journal
4:30 Spider's Web
5:00 All Things Considered
6:30 Siskiyou Music Hall
8:00 June 15, 22 & 29 Shakespeare, LIVE
9:00 Bloomsday on Broadway
10:00 Rock Album Preview
10:00 Post Meridian

Wednesday

- 6:00 Mornin**
7:00 Ante M
9:45 BBCN
10:00 First C
12:00 KSOR
2:00 St. Lo
4:00 Childr
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4:30 Spider
5:00 All Thi
6:30 Siskiy
9:00 Vintag
9:30 Talk S
10:00 Post M

Specials at a Glance

New concert music programs and specials for the July program schedule when the **Milwaukee Symphony** is heard Sunday at 7:30 p.m. New programs include **Netherlands Hall**, heard Monday at 2 p.m. beginning July 8; **Wisconsin Chamber Music**, heard at 2 p.m. beginning July 13; and **Quartessence**, heard Thursday at 2 p.m. beginning July 8. A two-hour special that features **the Netherlands** is heard Monday, July 8, at 2 p.m. **Itch-Hiker's Guide to the Galaxy** is heard on KSOR, Monday at 9 p.m., and a new **Bloomsday on Broadway**, which features dramatic readings of excerpts from James Joyce, is heard Tuesday at 9 p.m. **Black Cats Jump** also returns to KSOR's Friday at 4 p.m. beginning July 9.

Saturday

- 7:00 *Ante Meridian*
- 10:00 *Jazz Revisited*
- 10:30 *Micrologus*
- 11:00 *Houston Grand Opera*
- 2:00 *Studs Terkel Almanac*
- 3:00 *Communique*
- 3:30 *Music Hall Debut*
- 4:00 *Siskiyou Music Hall*
- 6:30 *All Things Considered*
- 7:30 *Pickings*
- 8:00 *To be announced*
- 10:00 *Jazz Alive*

Monday

- 6:00 *Morning Edition*
- 7:00 *Ante Meridian*
- 9:45 *Veneration Gap*
- 10:00 *First Concert*
- 12:00 *KSOR News*
- 2:00 *Quartessence*
- 4:00 *New Dimensions*
- 5:00 *All Things Considered*
- 6:30 *Siskiyou Music Hall*
- 7:30 *Ashland City Band*
- 9:00 *National Radio Theatre*
- 10:00 *Post Meridian*

Thursday

- 6:00 *Morning Edition*
- 7:00 *Ante Meridian*
- 9:45 *Veneration Gap*
- 10:00 *First Concert*
- 12:00 *KSOR News*
- 2:00 *Quartessence*
- 4:00 *New Dimensions*
- 5:00 *All Things Considered*
- 6:30 *Siskiyou Music Hall*
- 7:30 *Ashland City Band*
- 9:00 *National Radio Theatre*
- 10:00 *Post Meridian*

Friday

- 6:00 *Morning Edition*
- 7:00 *Ante Meridian*
- 9:45 *BBC World Report*
- 10:00 *First Concert*
- 12:00 *KSOR News*
- 2:00 *San Francisco Symphony*
- 4:00 *Black Cats Jump*
- 5:00 *All Things Considered*
- 6:30 *Siskiyou Music Hall*
- 8:00 *New York Philharmonic*
- 10:00 *Jazz Album Preview*
- 10:45 *Weekend Jazz*

9 pm The Hitch-Hiker's Guide to the Galaxy The most popular radio drama ever broadcast by the BBC pokes fun at contemporary social values and the science fiction genre. A 12-part series.

July 5 Arthur Dent takes off on an epic adventure in time and space. Included is some helpful advice on how to see the Universe on less than 30 Altarian Dollars a day and an inside look at Earth's unexpected destruction to make way for a galactic freeway.

July 12 Arthur Dent, fortuitously saved during the demolition of Earth, now faces a hopeless choice between certain death in the vacuum of space, or finding something nice to say about Vogen Poetry.

July 19 Arthur Dent, improbably rescued from doom by the Vogens, finds himself and his companions in the middle of a mysterious missile attack from which they have no escape.

July 26 Arthur Dent learns that Earth was created by Magratheans and run by mice. In the meantime, his hitchhiking companions are confronted with a powerful and highly improbable force that threatens their lives.

9:30 pm The Adventures of Sherlock Holmes A serialized collection of Sir Arthur Conan Doyle's stories about the legendary sleuth Sherlock Holmes.

July 5 The Speckled Band — The master sleuth encounters a band of gypsies, a sinister doctor, and a murderous cheetah when he probes the sudden death of a young woman.

July 12 Silver Blaze — Holmes investigates the "kidnapping" of Britain's most famous race horse.

July 19 A Scandal in Bohemia — The King of Bohemia engages Sherlock Holmes when blackmail threatens the monarch's impending marriage.

July 26 The Five Orange Pips — Sherlock Holmes discovers that murder is the message when Colonel Elias Openshow receives a mysterious communication shortly before his death.

10 pm The Blues

John Gaffey is your Monday night host.

2 pm Sign-Off



The Hitch-Hiker's Guide to the Galaxy returns to KSOR's program schedule this month. It is heard Monday at 9 p.m.

TUESDAY TUESDAY TUESDAY

6 am Morning Edition

7 am Ante Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR.

10 am - 2 pm First Concert

July 6 TELEMANN: Premiere Suite in E Minor

July 13 STRAVINSKY: Duo Concertante

July 20 HAYDN: Symphony No. 82 in C "The Bear"

July 27 DEBUSSY: Iberia

Beginning July 13 Wisconsin Chamber Music

Performances from the Artist Series at the Pabst Theatre in Milwaukee, and concerts from four Wisconsin Festivals

Tuesday at 2 p.m.

12 n KSOR News

2 pm July 6 To be announced

2 pm Wisconsin Chamber Music This 13-week chamber music series features performances from the Artis Series at the Pabst Theatre in Milwaukee and concerts from four Wisconsin Festivals.

July 13 Pianist Russell Sherman is featured in a program that includes Fantasia in C, K. 396, by Mozart; Out of Doors by Bartok; Appassionata Sonata, Op. 57, by Beethoven; and Preludes, Op. 28, by Chopin.

July 20 Mezzo-soprano Mignon Dunn is featured in a program that includes arias by Monteverdi and Donizetti; Lieder by Brahms and Strauss; and chansons by Duparc and Poulenc.

July 27 The Concord String Quartet is featured in a program that includes Quartet in F, Op. 20, No. 5, by Haydn; Quartet, Op. 59, No. 2, by Beethoven; and Quartet No. 3, by Joacob Druckman.

4 pm NPR Journal

4:30 pm Spider's Web

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

July 6 HINDEMITH: Symphonic Metamorphosis

July 13 BACH: Suite No. 2 in B Minor, BWV 1067

July 20 SAINT-SAENS: Symphony no. 2 in A Minor, Op. 55

July 27 SHOSTAKOVICH: Symphony No. 1 in F Minor, Op. 10

9 pm Bloomsday on Broadway This 19-part series features dramatic readings of excerpts from Ulysses, by James Joyce. The series is recorded before a live audience at Symphony Space in New York City.

10 pm Post Meridian Your late Night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.

2 am Sign-Off

Bloomsday on Broadway

A 19-part series of dramatic readings from Ulysses, by James Joyce, recorded live before an audience in New York

Tuesday at 9 p.m.

WEDNESDAY WEDNESDAY WEDNESDAY

6 am Morning Edition

7 am Ante Meridian

9:45 am BBC Newsreel

10 am - 2 pm First Concert

***July 7** MAHLER: Das Lied van der Erde (selections)

July 14 CHOPIN: Ballade No. 4 in F Minor, Op. 52

July 21 HARRISON: Elegiac Symphony

July 28 LISZT: Piano Concerto No. 1 in E Flat

12 n KSOR News

Featuring "In the Public Interest," Calendar of the Arts and Air Quality Report.

2 pm Saint Louis Symphony Orchestra

Under the direction of Leonard Slatkin, the Saint Louis Symphony Orchestra presents a broadcast series of 26 concerts. Intermissions features conversations with guest conductors and soloist(s).

July 7 Catherine Comet conducts Stabat Mater, Op. 58 by Dvorak. Featured performers: soprano Linda Kelm, mezzo-soprano Claudine Carlson, tenor Michael Best, bass Justino Diaz, and the Saint Louis Symphony Chorus.

July 14 Leonard Slatkin conducts Haydn's Symphony No. 70 in D Major, Ho. 1:70; and Symphony No. 6 in A Minor ("Tragic") by Gustav Mahler.

July 21 Julius Rudel conducts Mozart's Symphony No. 28 in C Major, K. 200; Beethoven's Concerto No. 3 in C Minor for Piano and Orchestra, Op. 37 with soloist Byron Janis; and Symphony No. 3 in C Minor, Op. 44 by Sergei Prokofiev.

July 28 Leonard Slatkin conducts Mozart's Flute Concerto No. 2 in D Major, K. 314, with soloist Jean Pierre Rampal; J.S. Bach's Cantata No. 4 ("Christ lag in Todesbanden"); and two works by Debussy, "Dances sacree et profane" and "La Mer." Harpist Frances Tietov is featured with the Saint Louis Symphony Chorus under the direction of Thomas Peck.

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4 pm Children's Radio Theatre

An award-winning radio series for children and their families. This 13-part series includes spritely adaptations of classic folk tales and engaging social topics written by children.

July 7 "Beauty and the Beast" A stirring adaptation of the classic fairy tale exploring the nature of physical beauty and the power of love. (by Sophy Burnham)

July 14 "Children's Playhouse 3" "A Rainbow in Mother Goose Land," by Brian Gross, age 10. Who stole Little Bo Peep and Little Boy Blue's sheep and cow? All the Mother Goose characters are put on trial in this humorous play with a twist ending. "A World Without Tears," by Mary Bennett, age 13. A poem about a peaceful world free of violence, crime and illness. "Man vs. Mythology" by Brendan Barnicle and Matt Arbach, age 13. Captain John White, commander of a World War II submarine, is lost in a world of mythological creatures. **Winner, Ohio State Award, 1981.**

July 21 "Children's Playhouse 6" "Bethany's Song," by Allison Hopper, Jennifer Williams, and Mark Conger, age 13. A girl purchases an old trunk and is mysteriously possessed by an evil spirit. "The Children are our Future," by Curtis Pree, age 17. Set in the 1950's, this play focuses on a young man of 16 who desperately tries to communicate with his family. Produced and performed by young people. Each play is preceded by interviews with the playwrights. **Winner, Ohio State Award, 1981.**

July 28 "Children's Playhouse 4" "Candy, the Cuckoo Clock, and Kirk, the Cardinal," by Dyland Rodriguez, age 6.

Candy, the cuckoo in Tommy's clock, stops singing when her friend Kirk, the cardinal, flies away for the winter. "The Puppy's Quarrel," by Stacey Dixon and Christopher Weldon, age 9. A dog named Pepper runs away from home and is rescued from the dog pound by her brother, Pip. Performed by children. Each play is preceded by interviews with the young playwrights. **Winner, Ohio State Award, 1981.**

4:30 pm Spider's Web

5 pm All Things Considered

6:30 pm Siskiyoo Music Hall

***July 7 MENOTTI:** Piano Concerto

July 14 BEETHOVEN: Sonata in D, Op. 10, No. 3

July 21 RACHMANINOFF: Symphony No. 2 in E Minor, Op. 27

July 28 SCHUBERT: String Quartet in B-Flat Major, D. 112

9 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best — and worst — of radio drama and entertainment.

9:30 pm Talk Story

Talk Story, in Hawaiian vernacular, means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

10 pm Post Meridian

2 am Sign-Off

Saint Louis Symphony Orchestra

Wednesday at 2 p.m.

THURSDAY THURSDAY THURSDAY

6 am Morning Edition

7 am Ante Meridian

9:45 am Veneration Gap

Senior Citizen's news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

10 am - 2pm First Concert

***July 1** HENZE: "Tristan," Prelude for Piano, Tapes and Orchestra

***July 8** GRAINGER: Hill Song Suite

July 15 MOZART: Sonata in B-Flat Major for Violin and Piano, K. 378

July 22 J.S. BACH: Sonata No. 2 in A Minor for Unaccompanied Violin

July 29 RACHMANINOFF: Piano Concerto No. 3 in D Minor

12n KSOR News

Featuring "In the Public Interest," Calendar of the Arts and Air Quality Report.

Beginning

July 8

Quartessence

Celebrated American String Quartets are featured in recital from across the country

Thursday

at 2 p.m.

2 pm Los Angeles Philharmonic

July 1 Conductor Carlo Maria Giulini welcomes pianist Maurizio Pollini in a

program that includes Introduction, Passacaglia and Fiale, by Salviucci; Piano Concerto No. 5 (Emperor), by Beethoven; Suite, Mother Goose, by Ravel; and Suite, The Firebird, by Stravinsky.

2 pm Quartessence A 13-part series celebrating American string quartets in recital across the country features the commentary of distinguished American violist Raphael Hillyer. The programs are hosted by NPR's Kaaren Hushagen.

July 8 The Vermeer Quartet offers its interpretation of Bartok's String Quartet No. 6; and Robert Schumann's Quartet in A Minor, Op. 41, No. 1.

July 15 The Aurora String Quartet performs Beethoven's Quartet No. 11 in F Minor, Op. 95; Faure's Quartet in E Minor, Op. 121; and Quartet in F Major by Ravel.

July 22 Haydn's Quartet in E-flat Major, Op. 64, No. 6; Mozart's Quartet No. 22 in B-flat Major, K. 589; and works by Beethoven and Shostakovich are performed by the Philadelphia String Quartet.

July 29 The Manhattan String Quartet performs Quartet in D Major, Op. 20, No. 4 by Haydn; Mendelssohn's Quartet in A Minor, Op. 13; and Quartet No. 3, Op. 22 by Paul Hindemith.

4 pm New Dimensions

New Dimension tracks and explores the myriad ways in which human society is changing. It features probing in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and the humanities. Funded in part by grants from **Tetra-Med, Medical Transcription Service, Medford, and Blue Star Gallery, Ashland.**

July 1 Make a Joyful Noise Joseph and Nathan Segal are the current link to an unbroken chain of rabbis going back twelve generations in their family. They're also cantors, musicians, playwrights, bodyworkers, comedians, and leaders of a growing congregation in Marin County, CA.

It's called Shabbos Shul and is gaining note as the site of festive ceremonies which include song, chant, dance and dining. Their services have drawn Jews, gentiles, and those who previously felt un-spiritual -- perhaps because of the aliveness they convey. Tune in for an experience of joy.

July 8 The Dawn of the Solar Age In the midst of chaos and confusion, perils and problems, it is possible to see through the mists to another version of reality. Hazel Henderson provides some penetrating insights to help light our way through the darkness. Here she speaks of the death of the old socio/political model and the rise of new ways. Eco-philosophy, eco-feminism, return of the goddess, patriarchy's decline, thinking globabbly/acting locally and more provide the focus in this far-ranging yet succinct dialogue. Ms. Henderson is the author of "The Politics of the Solar Age" and "Creating Alternative Futures."

July 15 The Nature of Nature A startling new theory has emerged which addresses two major unsolved problems of natural science: What is the nature of life? And, how are the shapes and instincts of living organisms determined? In his book, "A New Science of Life," Dr. Sheldrake presents his "hypothesis of formative causation," which proposed that the form, development and behavior of living organisms are shaped and maintained by specific fields as yet unrecognized by any science.

July 22 Evolution Is Personal Barry McWaters sees the problem as the opportunity and recognizing the signs of the times as beacons to light our path through the darkness is the message here as McWaters, psychologist, co-director of the Institute for the Study of Conscious Evolution and author of "Conscious Evolution," presents the reality that the next step of evolution is up to us. Personal and planetary possibilities are explored in the context of our race towards the second millenium and a future world that can work for all of us.

July 29 Ecotopia Revisited Ernest Callenbach is the creator of the visionary "ecotopian" view of the world, made famous through his classic book,

"Ecotopia". He returns with a fresh vision of an energy-efficient, ecologically responsible future society spread across North-west America. His new novel, "Ecotopia Emerging," serves as the springboard for this searching conversation about the state of the natural environment -- past, present and future. Callenbach delivers some salient points to aid us in our effort of coming into balance with our home, the Earth, and each other.

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

July 1 MOZART: Piano Concerto No. 23 in A, K. 488

July 8 WAGNER: Brunnhilde's Immolation from "Gottterdammerung"

July 15 BRAHMS: Piano Quartet in C Minor, Op. 60

July 22 RACHMANINOFF: Symphonic Dances

July 29 CASTELNUOVO-TEDESCO: Concerto for Guitar and Orchestra



7:30 pm The Ashland City Band Live from Lithia Park, KSOR broadcasts the weekly Ashland City Band Concerts. Guest soloists join conductor Raoul Maddox to perform works ranging from Sousa to Bach. Hosted by Dennis Sherwood.

9 pm The National Radio Theatre of Chicago The Peabody Award-winning National Radio Theatre of Chicago presents a series of contemporary and classic dramas. Funded by **A Company Called TRW.**

July 1 The Underground Golf Course A serious theme developed as a comedy/fantasy by Leo Goldman, the story revolves around a sensitive would-be writer who caddies to relieve his family's poverty. Living half in reality and half in imagination, he irritates a boorish golf fanatic. The confrontation ends in a cosmic game with the world as a golf ball.

July 8 The Dark Tower Michael York stars in this radio classic by British poet, Louis MacNiece. Young Roland is sent on a quest - and to certain doom - to stop the "evil that never dies." An ensemble of Chicago Symphony Orchestra musicians provides background music by composer

Benjamin Britten.

July 15 La Ronde Written by playwright/psychologist Arthur Schnitzler, the comedy is a witty exploration of sexual politics in Vienna. With tongue-in-cheek, the author shows a round dance of "liaisons" between fascinating characters.

July 22 Who'll Save the Plowboy? This drama was the first play by Pulitzer Prize winner Frank Gilroy, who also wrote "The Subject Was Roses." The story centers on Larry, who heroically saved "the Plowboy" during the Vietnam war, and later visits his friend to see if the sacrifice was worth it.

July 29 Mathry Beacon The late Gilbert & Sullivan impresario Martyn Green stars in this famous radio play by British playwright Giles Cooper. The humorous and ironic story concerns a squad of English soldiers who have been guarding a remote outpost for 10 years, never realizing that the war has ended.

10 pm Dolby Alignment Tone

10:01 pm Post Meridian

2 am Sign-Off

FRIDAY FRIDAY FRIDAY

6 am Morning Edition

7 am Ante Meridian

9:45 am BBC Report

10 am - 2 pm First Concert

July 2 J.S. BACH: The Six Schubler Chorales

***July 9 RESIGHI:** The Birds (Gli Uccelli)

July 16 VAUGHN WILLIAMS: Symphony No. 8 in D Minor

July 23 DOHNANYI: Variations on a Nursery Tune

July 30 MESSIAEN: La Rousserolle Eclaircie

12 n KSOR News

2 pm San Francisco Symphony

The San Francisco Symphony Orchestra, under the direction of Edo de Waart, is featured in a series of broadcast concerts that are diverse and well-balanced, featuring both familiar and popular music and new and rare works.

July 2 Edo de Waart conducts the San Francisco Symphony in a program that includes Sonata XX, by Gabrielli-Matson; Symphony No. 3 for Strings by Schuman; Sinfonia Concertante, E-Flat, K. 320d, by Mozart; and Le Sacre du Printemps by Stravinsky.

July 9 Eugene Ormandy conducts the San Francisco Symphony in a program that includes Essay No. 2 for Orchestra, Op. 17, by Barber; Symphony No. 7 in A, Op. 92, by Beethoven; and Pictures at an Exhibition, by Mussorgsky-Ravel.

July 16 Conductor Edo de Waart welcomes soloist Michael Grebanier (cello), in a program that includes Four Sea Interludes and Passaglia from *Peter Grimes*, Op. 33, by Britten; Concerto No. 1 in E-Flat for Cello, Op. 107, by Shostakovich; Symphony No. 92 in G, *Oxford* by Haydn; and Academic Festival Overture, Op. 80, by Brahms.

July 23 Conductor Ronald Braunstein welcomes soloist Alicia de Larrocha (piano), in a program that includes three works by Beethoven: Symphony No. 1 in C, Op. 21; Concerto for Piano No. 2 in B-Flat, Op. 19; and Concerto for Piano No. 3 in C Minor, Op. 37.

July 30 Conductor Edo de Waart welcomes soloist Andre Watts (piano), in a program that includes Funeral Music in Memory of Bartok, by Lutoslawski; Concerto No. 1 in B-Flat Minor for Piano and Orchestra, Op. 23, by Tchaikovsky; and Concerto for Orchestra by Bartok.

4 pm July 2 To be announced.

4 pm Black Cats Jump A 13-part series of one-hour programs highlighting the contributions of black band leaders, sidemen, arrangers and vocalists during the Big Band Era, 1934 to 1950. The program is hosted by Bobby Bryan.

July 9 The Harlem Express This program features the Jimmy Lunceford band, considered by many the greatest jump band in the world, performing arrangements of Sy Oliver, Ed Wilcox and Eddy Durham.

July 16 In the Beginning There Was Duke This program focuses on the Duke Ellington bands from 1938-44, featuring performances by Duke's brilliant sidemen -- Johnny Hodges, Ben Webster, Cootie Williams, Harry Carney and others.

July 23 The King of the Savoy The 1934-38 big bands of Chick Webb are spotlighted in this program, which also features Chick's famed protege, Ella Fitzgerald.

July 30 From Red Bank to the Apple via Kansas City This program features the County Basie orchestras from 1936-49, which included soloists Lester Young, Her-

schel Evans, Harry "Sweets" Edison and Buck Clayton.

5 pm All Things considered

6:30 pm Siskiyou Music Hall

July 2 C.P.E. BACH: Trio for Flute, Violin and Cello in C

July 9 PROKOFIEV: Symphony No. 5, Op. 100

July 16 STRAUSS: Ein Heldenleben

July 23 MOZART: Symphony No. 39 in E-Flat, K. 543

July 30 KLUGHARDT: Wind Quintet, Op. 79

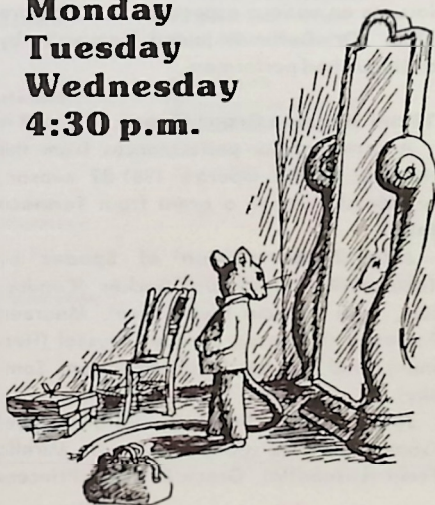
8 pm New York Philharmonic

July 2 Rafael Kubelik conducts the New York Philharmonic in a program that includes three works by Mozart: Symphony No. 29 in A; Piano Concerto in C, K. 491 (Rudolf Firkusny, piano); and Symphony No. 38, (Prague).

July 9 Rafael Kubelik conducts the New York Philharmonic in a program devoted to a performance of Symphony No. 7 by Mahler.

Spider's Web

**Monday
Tuesday
Wednesday
4:30 p.m.**



July 16 Larry Newland conducts the New York Philharmonic in a program that includes *Symphony for Brass and Percussion* by Schuller; *Piano Concerto No. 4* by Beethoven (Richard Goode, piano); and *Symphony No. 2 in C Minor, Op. 17*, by Tchaikovsky.

July 23 Zubin Mehta conducts the New York Philharmonic in a program that includes *Canzonetta for Oboe and Orchestra* by Barber; *Symphony No. 1* by Ives; *Concert Music for Strings and Brass* by Hindemith; and *Four Last Songs* by Strauss.

July 30 Zubin Mehta conducts the New York Philharmonic in a program that in-

cludes *Piccolo Concerto* by Vivaldi (Mindy Kaufman, soloist); *The Rhine Journey* and *Funeral Music* from *Die Gotterdammerung*, by Wagner; and *Symphony No. 4, in F, Op. 36*, by Tchaikovsky.

10 pm Jazz Album Preview

Showcasing some of the best and latest jazz. Discs are provided by **Rare Earth**, Ashland.

10:45 pm Weekend Jazz

Your Friday night host is Betty Huck.

2 am Sign-Off

SATURDAY SATURDAY SATURDAY

7 am Ante Meridian

Your Saturday morning host is Zachari Brown. Saturday A.M. features essays and commentaries by Diana Coogle and other area writers, heard at 9:30.

9 am Dolby Alignment Tone

10:01 am Jazz Revisited

Remember the first thirty years of recorded jazz with Hazen Schumacher.

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music. This weekly half-hour program focuses on various aspects of music before 1750. Dr. Duffin is joined frequently by distinguished performers.

11 am Houston Grand Opera

A series of six performances from the Houston Grand Opera's 1981-82 season, broadcast through a grant from **Tenneco Inc.**

July 3 *The Queen of Spades* by Tchaikovsky, Franz-Paul Decker (Conductor), with Patricia Wells (Lisa), Maureen Forrester (Contess), Jacques Trussel (Herman), and Rondey Stenborg (Count Tomsky).

July 10 *Don Carlo* by Verdi, Miguel Gomez-Martinez (Conductor), with Mirella Freni (Elisabetta), Grace Bumbry (Princess

Eboli), Juan Lloveras (Don Carlo), Giorgio Zancanaro (Rodrigo).

July 17 *Ellixir of Love* by Donizetti, John DeMain (Conductor), with Sesto Bruscantini (Dr. Dulcamara), Marianna Christos (Adina), Dano Raffanti (Nemorino), and Robert Galbraith (Belcore).

July 24 *Special* -- The Richard Wagner Bayreuth Festival Orchestra and Chorus present "The Mastersingers of Nuremberg" under the direction of Mark Elder. Recorded by the Bavarian Radio, Munich.

July 31 *Otello*, by Verdi, Ettore Panizza (Conductor), with Alessio De Paolis (Cassio), Lawrence Tibbett (Iago), Giordano Paltrinieri (Roderigo), Giovanni Martinelli (Otello), and Elisabeth Rethberg (Desdemona). Performance from 1940 Metropolitan Opera season.

2 pm Studs Terkel Almanac

Author, actor, critic, folklorist, and lecturer, Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

3 pm Communique

The nation's only radio program devoted to reporting on world affairs and U.S. foreign policy. NPR reporters and editors and well-known journalists.

3:30 pm Music Hall Debut

A recording new to KSOR's library is featured.

4 pm Siskiyou Music Hall

***July 3** JANACEK: Sinfonietta for Orchestra

***July 10** ORFF: Carmina Burana

July 17 BOCCHERINI: String Quartet in E, Op. 13, No. 5

***July 24** BLOCH: "Schelomo," for Cello and Orchestra

July 31 HAYDN: Symphony No. 97 in C

6:30 pm All Things Considered

7:30 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

8 pm To Be Announced.

10 pm Jazz Alive

Recorded live wherever jazz is performed in the United States and abroad, this unique

weekly series is dedicated to America's own indigenous musical idiom, covering the spectrum of jazz being played today.

July 3 From the 1982 Kool Jazz Festival, this program features Leroy Jenkins' percussionless ensemble and the award-winning trio, Air.

July 10 Performances by jazz all-stars Art Pepper, Zoot Sims, Barney Kessel, and the Geral Wilson Orchestra are featured.

July 17 From New York City's Seventh Avenue South, this program features groups led by Randy and Michael Brecker, Jack Walrath and Michael Clark, and David Earle Johnson.

July 24 From the 1981 Kool Jazz Festival, this program features the meeting of Max Roach's all percussion ensemble, M'Boom and the World Saxophone Quartet.

July 31 This program features performances by Ellis Larkins, Gene Bertoncini, Michael Moore, and Chris Connor in three East Coast nightclubs.

12 pm Weekend Jazz

2 am Sign-Off

Program Underwriters

A Company Called TRW
National Radio Theatre

Tetra-Med
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Service, Medford
New Dimensions

Blue Star Gallery
10 Guanajuato Way, Ashland
New Dimensions

Tenneco
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Rock Album Preview

Rare Earth
37 North Main, Ashland
410 East Main, Medford
211 S.W. G, Grants Pass
Jazz Album Preview

For information about underwriting call Gina Ing at (503) 482-6302.



We encourage local authors to submit original prose and poetry for publication in the *GUIDE*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines; and prose of up to 1500 words. Prose can be fiction, anecdotal, personal experience, etc. Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o *KSOR GUIDE*, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for a reply.

The Oregon Arts Foundation annually sponsors a writing competition for Oregon high school students. Twelve winners are selected by a jury and awarded five days of study at Lewis and Clark College with four professional writers (Kim Stafford, Kate Wilhelm, Lisa Steinman, and William Stafford). The *KSOR* listening area had two winners this year, both from Central Point. **David Courier** graduated from Crater High School in June; **Angela Bryant** will be a Crater High School junior next fall.

Angela Bryant

Open Eyes

As I stare out my window
A different world I see.
Cherries on the trees grow old,
they drop silently on the roof
underlooking the bare sky.
They grow old as the veins
in my grandmother's soft, gentle, hands.
I sit at the supper table
realizing she is slowly passing away
like the rivers of the earth pass.

David Courier

Humus

Mushrooms sprout,
Japanese umbrellas
popping through
the mulch and rotting wood
life among the dead and dying leaves.
A shower of mushrooms in the forest
crouch to bark and soil
through the soft spray of rain,
crystal beads in a necklace of dew
paying homage to the steps of the temple
and the stones.
A cavalcade of apples
strewn about the creeping vines
and unkempt brambles
sing to the nose
and eyes,
sweet wincing music
of the dying summer
that like the swan
dies in song.
Trophies of the mystic jungle
lie deep in its heart;
wasted joys of life
half-hidden under hazy skies
Rotting fruit
that holds the seeds of promise.

Today I was so Clever, so I made this Poem

(after James Wright)

As the hairy spider crawls
Across the tiles of the ceiling.
The lamp suddenly shatters the darkness.
And I see that it is impossible to fall.
Each moment of time is another web.
The arachnid schemes in the oaken rafters.
Thinking
This is why I spin.

Felis Leo

He and his grandfather sat at the kitchen table playing cribbage. It was the old man's turn and he often took advantage of the opportunity to lecture the youngster on life. This time the topic was science, and the boy gazed out the window, daydreaming. He thought about the subdivision surrounding them, and how different things used to be when those busy houses were empty fields, before the hum of grasshoppers was replaced by the bustle of traffic.

He glanced back at his grandfather in his usual place at the end of the table, the ever-present cup of lemonade in front of him (tea in the winter), and to the left his trademark—the bowl of Milky Way and Three Musketeers candybars.

"Want one?" he asked, taking out a Three Musketeers bar for himself with his hands till hovering over the bowl awaiting the boy's answer. He took a Milky Way.

"Lions aren't cats," the old man told the youth. He carefully opened the Three Musketeers wrapper, looked at it thoughtfully for a moment, and waved it slightly as he talked, as though it were part of his hand, "Any fool can tell you they're dogs."

The grandson disagreed.

"They don't have retractable claws," the other continued. "All cats have retractable claws." His point made, he glared with a certain amount of smug satisfaction and accentuated his statement by taking a vigorous bite out of the tip of his candybar.

Possessing the hereditary fear of being wrong, the boy ran to the encyclopedia for support. Relieved, he happily flaunted the evidence in his grandfather's face. "Felis Leo!" he trumpeted. Getting up, the old one grumbled, and thrust his candybar angrily to the floor, leaving it to the mercy of the chihuahua and poodle that scampered below.

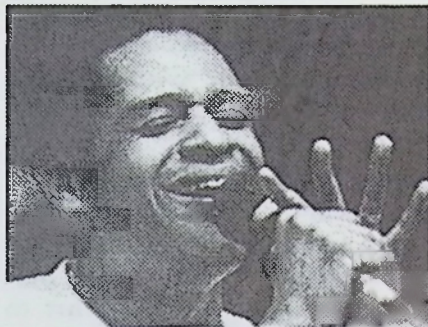
"The world's changing," the boy heard him mutter as he went to his room. "The world's changing."



Carmen McRae



Freddie Hubbard



Al Jarreau



Stan Getz

JAM-PACKED JAZZ.

Each week, live uninterrupted jazz concerts from around the world and across the generations are as close as your radio. It's JAZZ ALIVE! where each rich layer of jazz unfolds — from ragtime and swing, to bebop and fusion. With host Billy Taylor you'll hear the masters of jazz and the new talent shaping its future. So be listening this week as we bring jazz alive!

JAZZ ALIVE!

Saturday at 10 p.m.

NATIONAL PUBLIC RADIO

Oregon Shakespearean Festival to Present Noon, Evening Concerts

The Oregon Shakespearean Festival will present a series of four Monday evening concerts in the Elizabethan Theatre this summer. This concert program covers a wide variety of music which will be performed by visiting soloists and ensembles.

The artists scheduled for this series include: **Glen Moore and Danny Smith** (July 5), well-known jazz musicians, who have performed at the Newport Jazz Festival, play their own style of music which is sometimes called "Bartok rock" and sometimes "Neo-chamber-country-swing"; **Patti McCoy** (July 19), a nationally-known jazz pianist will perform both jazz and classical works; **Kronos Quartet** (August 2), performs works from its repertory that ranges from Mozart to Jimi Hendrix; and the **Washington Brass Ensemble** (August 23) will perform works that cover five centuries of chamber music.

The Festival's dancers and musicians will display their talents in a series of special noon concerts this summer.

Todd Barton and Friends present a program of Baroque and Contemporary music July 28 and August 7. A program of **Renaissance Music and Dance** is presented July 31, August 4 and 11 and September 1.

The Music of Josquin Des Prez is featured August 14, 18 and 25. And a **Dance Concert** is presented August 21 and 28, and September 4.

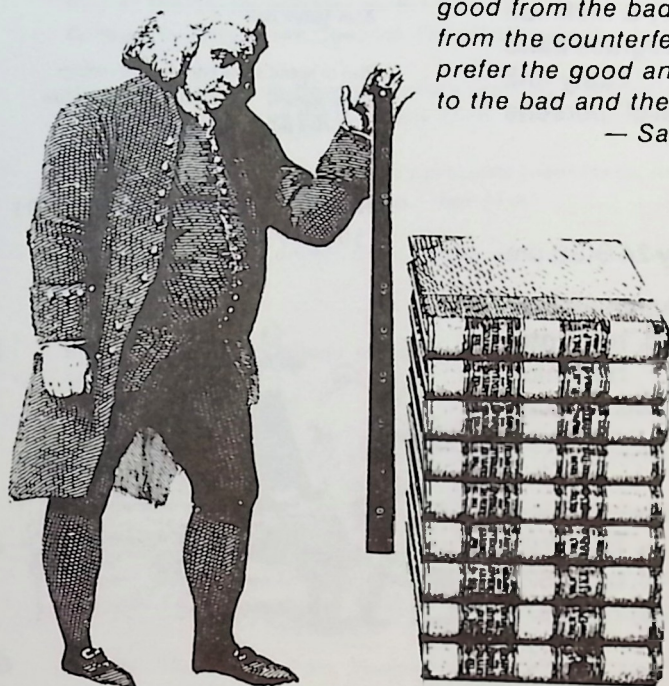
All concerts are at 12:15 p.m. at Carpenter Hall. Tickets and more information are available from the Festival box office, P.O. Box 158, Ashland, Oregon 97520 (503) 482-4331.

MINDPOWER

Nearly 30 percent of the American population will be over 50 by the year 2000. Since people live longer and retire earlier, continued learning is clearly essential if we, as a nation, are to keep abreast of the social, economic, technological and political changes that affect our lives. To develop and use this mindpower is to become a responsible citizen and play an important, well-informed role in the community — so necessary to a strong, democratic America.

"The supreme end of education is expert discernment in all things — the power to tell the good from the bad, the genuine from the counterfeit, and to prefer the good and the genuine to the bad and the counterfeit."

— Samuel Johnson



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Arts Events in July

For information about arts events in this region, contact the Arts Council of Southern Oregon at 779-1010, or drop by the Arts Office at 107 E. Main, Suite No. 2 (The Goldy Building) in Medford from 10 - 5 daily.

The **GUIDE** is happy to publish cultural events of arts organizations in the **KSOR** listening area in its monthly **Arts Calendar**. The deadline for receiving information is the first of the month **prior** to the month in which the event occurs. All submissions should be typed, double space, and sent to: **KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.**

- 1** thru 3. The Grants Pass Museum of Art presents Ascending Surrealism by Rob Bell.

thru 4. The Studio presents an Exhibit of Woodcarvings by R. H. Diedrich, and Collages by Jerry Brown, Tues-Sat, West First Street, Bandon

thru July 10. Hanson Howard Gallery presents a Memorial Exhibition of water colors and collages by the late Betty Allen. 505 Siskiyou Blvd., Ashland.

thru July 11. The Blue Star Gallery presents Silent Faces, masks by Jan Sousa. 10 Guanaquanto Way, Ashland. Tues.—Sat. 11-6.

Ashland City Band Concert, 8 p.m. 7:30 p.m., Lithia Park, Ashland.
- 4** Rogue Community College presents Jim Maffett's Big Band concert, RCC Band Shell, Grants Pass.

Ashland City Band Concert, 12:00 noon, Lithia Park, Ashland.
- 5** The Oregon Shakespearean Festival presents Glen Moore and Danny Smith in concert, Elizabethan Theatre, Ashland.
- 6** thru 24. The Grants Pass Museum of Art present the 2nd annual Members Exhibition, and Holland-American Cultural Exchange Exhibition.
- 8** Ashland City Band Concert, 7:30 p.m., Lithia Park, Ashland.

thru 30. The Rogue Gallery presents the Rogue Valley Art Association and Northwest Exposure's Annual Juried Photographic Exhibition, 8th and Bartlett, Medford. 772-8118.

- 15** Ashland City Band Concert, 7:30 p.m., Lithia Park, Ashland.
- 16** thru 18. On Broadway Theatre presents Dylan, a biographical drama of the poet Dylan Thomas, 8 p.m., 226 S. Broadway, Coos Bay.
- 19** The Oregon Shakespearean Festival presents Patti McCoy in concert, Elizabethan Theatre, Ashland. (503) 482-4331.
- 22** Ashland City Band Concert, 7:30 p.m., Lithia Park, Ashland.
- thru 24. On Broadway Theatre presents Dylan, a biographical drama of the poet Dylan Thomas, 8 p.m., 226 S. Broadway, Coos Bay.
- 23** and 24. The Britt Bluegrass and Country Music Festival, Britt Gardens (503) 899-1821.
- 26** thru Aug. 1, the 1982 Oregon Coast Music Festival presents a week of concerts and recitals, Coos Bay (503) 269-0215.
- 27** thru Aug. 14. The Grants Pass Museum of Art presents Three Generation Exhibition featuring works by Walter, Elliot and Lem Clark.
- 28** The Oregon Shakespearean Festival presents Todd Barton and Friends in concert, 12:15 p.m., Carpenter Hall, Ashland.
- 29** Ashland City Band Concert, 7:30 p.m., Lithia Park, Ashland.





SOUTHERN OREGON STATE COLLEGE, ASHLAND, OREGON 97520

DATED MATERIAL

***20th Annual Peter Britt
Music and Arts Festival***

***1982 Oregon Coast
Music Festival***

***Irene Brady: A Purpose
Behind Every Illustration***

***KSOR Review:
The Hotel New Hampshire***

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